

OPEN AIR THEATRE

Regent's Park



A MIDSUMMER NIGHT'S DREAM

THE MOUSETRAP

WORLD'S LONGEST-EVER RUN
23
rd.
YEAR

**"LONG
LIVE' THE
MOUSETRAP"**

— SUNDAY PEOPLE

"DESERVEDLY A CLASSIC AMONG MURDER THRILLERS" — OBSERVER

"There is none of this hiding of vital facts in Mrs. Christie . . . it is this honesty of procedure that puts her so high in the ranks of police novel writers" — SUNDAY TIMES

"... let me assure you that the play's mystery is superbly maintained until the very end" — DAILY MAIL

"THRILLING SUSPENSEFUL THEATRE" — SUNDAY CHRONICLE

"This was first-rate fun, as well as being good theatre"
— SUNDAY EXPRESS

"Even more thrilling than the plot is the atmosphere of shuddering suspense. No one brews it better than Agatha Christie"
— DAILY EXPRESS

"What a wily mistress of criminal ceremonies Agatha Christie is. She is like a perfect hostess serving hemlock at a cocktail party"
— EVENING STANDARD

"The cleverest murder mystery of the British theatre"
— DAILY TELEGRAPH

AGATHA CHRISTIE'S WHODUNNIT
St. MARTIN'S THEATRE
01836 1443

OPEN AIR THEATRE

1975 SEASON

REGENT'S PARK, N.W.1

Licensed by the G.L.C. to David Conville

Box Office: Telephone 01-486 2431

Evenings 7.45

Matinees: 2.30 Wednesday, Thursday and Saturday

DAVID CONVILLE

for

THE NEW SHAKESPEARE COMPANY

presents

A MIDSUMMER NIGHT'S DREAM

by

WILLIAM SHAKESPEARE

16th JULY to 30th AUGUST

Front Cover: Detail from Lord Byron in Greek Dress by T. Phillips.

By kind permission of The National Portrait Gallery.

OPEN AIR THEATRE

The last year has been the most productive and exciting in our Company's history. We have built (though not completed) our new Auditorium Complex; we have presented two British tours; presented in association with the British Council a tour of India and Sri Lanka with HAMLET and ROSENCRANTZ AND GUILDENSTERN ARE DEAD and OLD TIMES; and also a Middle East tour of Jordan, Egypt and Turkey with A MIDSUMMER NIGHT'S DREAM.

However the increase in budget estimates and building delays at the new auditorium have given us excitement of the wrong sort. It was planned to open on June 2nd with THE TAMING OF THE SHREW, which was switched to a run at the Round House at the last moment. Maybe it is right and proper that it is A MIDSUMMER NIGHT'S DREAM, the play most closely associated with this theatre, that opens our new theatre.

The complete new auditorium as designed by our Architect, Bill Howell, who was tragically killed in an accident last winter, will not be seen until 1976. We believe the essentials are here for your enjoyment but the peripheral work will be carried out at the end of the season, i.e., landscaping, reshaping the stage, new kitchen, permanent restaurant, new lavatories and bar fittings. It is intended that the old catering area will be a landscape garden for picnic and promenading and will also contain a rehearsal stage.

We would like to thank the Department of the Environment who administer the Royal Parks for their help and commitment to our enterprise and especially the Superintendent of Regent's Park. The delays in building were caused mainly by the dreadfully wet winter and the builders worked extremely hard in atrocious conditions. Unfortunately, our estimated costs for the new Auditorium jumped from £90,000 to £120,000 and I would like to thank The Arts Council and Greater London Council for giving us extra financial support in that crisis. We still have a shortfall of £20,000 and our fund raising activity must still continue. We would be grateful for any donations, however large or small, to help us towards completion. Specific ways the public can help are listed below.

Again we would like to thank you for your support over the years.

DAVID CONVILLE.

You can still help us as follows:

There are donation boxes at the Exits for small donations.

The Auditorium Scheme kiosk is in the catering area:

	£
Buy a bag of nails for	0.25
Buy a brick for	0.50
Sign the Sponsors' Book for	1.00

(N.B. This will be permanently on display in the new Theatre)

Become a Friend of the Theatre—

Two Years	5.00
Five Years	10.00
(Full details of Friends' privileges at kiosk)	
Buy a seat with your name on for	15.00
Buy ten seats for	100.00
Details of Covenants from office not less than	50.00
Buy a spotlight for	25.00
Buy the equipment for a lighting tower for	250.00
Buy a fully equipped lighting tower for	500.00
Buy the sound installation for	1,000.00
Buy the lighting and sound control box for	2,500.00
Buy a stand named after you for	5,000.00

SPONSORSHIP

The New Shakespeare Company is a non-profit distributing company founded in 1962, whose main function is to present Summer Seasons at this Theatre.

The Company would like to thank and acknowledge financial assistance for the 1975 Open Air Theatre Season from:

The Arts Council of Great Britain

The Greater London Council

The Westminster City Council

The London Borough of Camden

Marks and Spencer Limited

The Metal Box Company Limited

Babcock and Wilcox Limited

LUNCHTIME IN THE PARK

THE NEW SHAKESPEARE COMPANY

presents

Robert Stephens Michael Gambon

in

THE ZOO STORY

by Edward Albee

Directed by Mervyn Willis

21st JULY to 22nd AUGUST

Mondays, Tuesdays and Fridays only

All seats 45p available from the box office on day of performance

SCAFFOLDING FOR
OPEN AIR THEATRE STAGE:

ARIEL SCAFFOLDING LTD.

**SCAFFOLDING CONTRACTORS
BUILDING EQUIPMENT**

Ingleside, Hollywood Lane, West Kingsdown, Kent

Telephone : West Kingsdown 2022/2061

A MIDSUMMER NIGHT'S DREAM:

Two views

In pure poetry and intoxication of words, Shakespeare never rose higher than he rises in this play. But, in spite of this fact, the supreme literary merit of *A Midsummer Night's Dream* is a merit of design.

The story opens in the sane and common world with the pleasant seriousness of very young lovers and very young friends. Then, as the figures advance into the tangled wood of young troubles and stolen happiness, a change and bewilderment begins to fall on them. They lose their way and their wits for they are in the heart of fairyland. Their words, their hungers, their very figures grow more and more dim and fantastic, like dreams within dreams, in the supernatural mist of Puck. Then the dream-fumes begin to clear, and characters and spectators begin to awaken together to the noise of dogs and horns and the clean and bracing morning. Theseus, the incarnation of a happy and generous rationalism expounds in hackneyed and superb lines the sane views of such psychic experiences, pointing out that all these fairies and spells are themselves but the emanations, the unconscious masterpieces of man himself. The whole company falls back into a splendid human laughter. There is a rush for banqueting and private theatricals . . . all the dreams have been forgotten, as a melancholy dream remembered throughout the morning might be forgotten in the human certainty of any other triumphant evening party; and so the play seems naturally ended. It began on earth, and ends on the earth. Thus to round off the whole midsummer night's dream in an eclipse of daylight is an effect of genius.

But of this comedy, as I have said, the mark is that genius goes beyond itself; and the touch is added that makes the play colossal. Theseus and his train retire with a crashing finale, full of wisdom and humour and things set right, and silence falls on the house. Then . . . for a moment, as it were, the elves look into the house, asking which is the reality. "Suppose we are the reality and they the shadows."

(from *The Common Man* by G. K. Chesterton)

To the King's Theatre where we saw *Midsummer Night's Dream*, which I had never seen before, nor shall ever again, for it is the most insipid ridiculous play that ever I saw in my life. I saw, I confess, some good dancing, and some handsome women, which was all my pleasure.

(Samuel Pepys: *Diary* 1662)

Holland Park Court Theatre GLC

set in the forecourt of 17th century Holland House
off Kensington High Street near Commonwealth Institute

until Saturday

26 July

Sat. Mat. 2.30

Gilbert & Sullivan For All

THE YEOMEN OF THE GUARD

Donald Adams, Thomas Round, Angela Jenkins,
Helen Landis, Pauline Wales, John Cartier
*full scale production in costume
with chorus and orchestra*

Sunday

27 July

VIRTUOSI OF ENGLAND

conductor: Arthur Davison
*programme includes music by
Mozart, Bach and Handel*

Week commencing

28 July

JAZZ FESTIVAL

Monday

Humphrey Lyttelton and his Band

Tuesday

Alex Welsh and his Band

Wednesday

Terry Lightfoot's Jazzmen

Thursday

George Chisholm and
The Gentlemen of Jazz

Friday

Ken Colyer Jazzmen

Saturday

Marian Montgomery

Sunday

3 August

LONDON MOZART PLAYERS

conductor: Harry Blech
*programme includes music by
Mozart, Haydn and Schubert*

Saturday

9 August

SHUSHA AND HER MUSICIANS

Sunday

10 August

THE RICHARD HICKOX ORCHESTRA

conductor: Richard Hickox
*programme includes music by
Britten, Mozart and Tchaikovsky*

Saturday

16 August

**INTERNATIONAL FESTIVAL OF
YOUTH ORCHESTRAS**

Drummers and Dancers from Ghana

Sunday

17 August

**ORCHESTRA OF THE
LONDON FESTIVAL BALLET**

conductor: Terence Kern
*programme includes music from
'Swan Lake', 'Coppelia' and 'Sleeping Beauty'*

Evenings at 7.30

Reserved seats 50p bookable for Sunday evenings only from GLC Parks
Department, 233 High Holborn, London WC1V 7DN (01-633 1707)

At all other performances 40p — no advance booking — box office open
half hour beforehand.

How to get there

Nearest underground station —

Kensington High Street (ten minutes walk)

Buses: 9, 27, 28, 31, 33, 49, 73, 207A

SYNOPSIS

The play opens four days before Duke Theseus is to marry Hippolyta, the Queen of the Amazons. Preparations are going ahead not only at the Court, but among the humbler citizens of Athens. Six workmen, led by Bottom the Weaver, are rehearsing a play which they hope to perform before the Duke and his bride at their wedding celebrations.

Egeus, a well-to-do Athenian brings a family problem to the Duke. He has betrothed his daughter, Hermia, to Demetrius, who believes he is in love with her, but Hermia loves Lysander. To make things more complicated, Hermia's friend, Helena, is hopelessly in love with Demetrius. Theseus warns Hermia that if she disobeys her father she risks death or immurement in a nunnery.

Lysander and Hermia elope, and in their flight they lose their way in a large wood. They are followed to the wood by Demetrius and Helena. Oberon, the King of the Fairies, attended by Puck, a mischievous spirit of the wood, meets his Queen, Titania, and a bitter quarrel ensues over a little Indian boy, adopted by Titania, whom Oberon desires as his personal attendant. They part in enmity.

Oberon, who is invisible to mortal eyes, witnesses Demetrius spurning Helena and he instructs Puck to squeeze the juice of a magic flower into the Athenian youth's eyes when asleep, so that on waking he falls in love with Helena. By mistake, Puck squeezes the juice into Lysander's eyes. The result is chaos in the love affairs of the four young Athenians. Helena suddenly finds herself adored by the two young men, while Hermia is rejected.

Meanwhile, Oberon, to spite Titania, squeezes the magic juice into her eyes as she sleeps. The Athenian workmen come into the wood to prepare their play, and during the rehearsal Bottom's head is transformed by Puck into that of an ass. His friends are horrified and run back to Athens. Titania wakes up and seeing Bottom falls deliriously in love with him.

Eventually Oberon puts everything to rights: the lovers are made to fall into a deep sleep and when wakened by Theseus and Hippolyta, who are hunting in the wood, they can only dimly remember the extraordinary sequence of events that have happened: Hermia and Lysander are re-united with the Duke's blessing and Demetrius realises that it is really Helena that he loves. All return to Athens to celebrate their weddings. Titania and Oberon make up their quarrel and Bottom's real shape is restored.

The highlight of the wedding celebrations is the performance of "a tedious brief scene of young Pyramus, and his love Thisbe; very tragical mirth" performed by Bottom and his friends.

In an atmosphere of love, happiness and good humour, the mortals retire to bed. There is a pause and then Oberon and Titania appear attended by Puck and the fairies. The midsummer night's dream ends as they bless the lovers and Theseus' house.

CHARACTERS (in order of appearance)

THESEUS, Duke of Athens	David Dodimead
HIPPOLYTA, betrothed to Theseus	Zoë Hicks
PHILOSTRATE, Master of the Revels	Alec Bregonzi
EGEUS	John Gay
HERMIA, Daughter to Egeus	Mel Churcher
DEMETRIUS	Adam Bareham
LYSANDER	Philip Bowen
HELENA	Delia Lindsay
QUINCE, a Carpenter	Anthony Sharp
BOTTOM, a Weaver	Ian Talbot
FLUTE, a Bellows Mender	Michael Duggan
STARVELING, a Tailor	Kenneth Waller
SNOUT, a Tinker	David Whitworth
SNUG, a Joiner	John Green
FIRST FAIRY	Genevieve Allenbury
ROBIN GOODFELLOW, THE PUCK	Trevor Ray
TITANIA, Queen of the Fairies	Linda Thorson
OBERON, King of the Fairies	Norman Eshley
PEASEBLOSSOM	Jane Goddard
MOTH	Candy Sinclair
COBWEB	Patrick Reilly
MUSTARDSEED	Louis Hammond
FAIRIES AND ATTENDANTS	{ Elizabeth Hunter
	{ Christine Ling
	{ Barry Bowerman
	{ Murray Salem

The action takes place in Athens and a wood nearby.

Patrons are requested not to take photographs during the action of the play.

Directed by DAVID CONVILLE

Scenery and Costumes designed by TIM GOODCHILD

Lighting by BRIAN BENN

Choreography by SALLY GILPIN

Music GREEK TRADITIONAL

Music for "Ye Spotted Snakes" by JULIAN SLADE

Musical Direction KENNETH WALLER

There will be **ONE INTERVAL** of fifteen minutes

For THE NEW SHAKESPEARE COMPANY LIMITED

Managing Director DAVID CONVILLE

Artistic Director MERVYN WILLIS

General Manager JOHN GRANT

Administrator TONY HILL

Production Manager KEN MARPLES

House Manager KENNETH DAVIS

Production Assistant SUSAN KLUGMAN

Stage Manager ALISOUN BROWNE

Technical Assistant S.M. JOHN AINSLIE

Assistant Stage Managers { JANE GODDARD
CHRISTINE LING
CANDY SINCLAIR
BARRY BOWERMAN

Wardrobe Supervisor ANGELA BURNS

Wardrobe Assistants JUNE NEVILLE
PRUE PEECH

Wig Master ROBERT GARDNER

Master Carpenter EARL KAY

Box Office Manager PHILIP OLIVER

Press Representative FRANK RAINBOW
(01-734 1739)

Set built by Earl Kay and painted and textured by Ray Scott, Jane Crockford and Jean Fletcher. Scaffolding supplied by Ariel Scaffolding. Costumes by Jean Hunniset, Mike O'Neil, Kate Orr, Gerrard Scott, Derek West, Lunita Williams, Susanna Wilson, and the New Shakespeare Company Wardrobe. Hats and props by Richard Symons and Margot Burry. Shoes by Gamba. Wigs by Wig Creations and Facades. Dyeing by Jo ephine Lonergan.

The WORLD'S GREATEST LAUGHTER-MAKER!

**DORIS HARE
LEO RICHARD
FRANKLYN CALDICOT
AND
ANDREW SACHS**

**"NO SEX
PLEASE"**

DIRECTED by
ALLAN DAVIS

SETTING by
HUTCHINSON SCOTT

**"HYSTERICALLY
FUNNY!"**
—SUNDAY TIMES



**5TH
HYSTERCIAL
YEAR**

by
ANTHONY MARRIOTT & ALISTAIR FOOT

**STRAND
THEATRE**

Aldwych WC2

Phone 01-836 4143

**JOHN
GALE**

presents

**HAYLEY MILLS
FRANCIS LEIGH
MATTHEWS LAWSON**



**A touch
of
Spring**

A New Comedy by

**SAMUEL TAYLOR
JILL MELFORD
ANTHONY MORTON**

Comedy Theatre

PANTON ST HAYMARKET SW1
01-930 2578

Directed by
ALLAN DAVIS

THE CAST

GENEVIEVE ALLENBURY (First Fairy) was trained at the Elmhurst Ballet School and subsequently at the Rose Bruford College. Her first part was in *TOAD OF TOAD HALL* with the RSC, following this with the Shaw Theatre production of *THE KING*. She then did a season at Worthing, appearing in *TWELFTH NIGHT* (Olivia), *SCAPIN*, and *CHARLEY'S AUNT*. At Christmas she played the Principal Fairy in *THE SLEEPING BEAUTY* at the Theatre Royal, Windsor.

ADAM BAREHAM (Demetrius) was born in Kent and trained at the Guildhall School of Speech and Drama where his parts included Oswald in *GHOSTS*, Mirabel in *THE WAY OF THE WORLD*, and Oberon in *A MIDSUMMER NIGHT'S DREAM*. He won a singing scholarship for one year whilst at the Guildhall. His first professional appearance was at the Palace Theatre, Watford, and followed this with a season at the Swan, Worcester where he played a variety of leading roles. Recently he played Freddie in *PYGMALION* at the Belgrade Theatre, Coventry.

PHILIP BOWEN (Lysander) went to Southampton University and trained at the Webber Douglas Academy. In 1971 he appeared at the Pitlochry Festival, and followed this with various classical roles including Ariel in *THE TEMPEST*. In 1973 he played the lead in *THE TWO NOBLE KINSMEN* at the Theatre Royal, York, and then went on to appear in *THE RECRUITING OFFICER* and *CABARET* at the Haymarket, Leicester. In 1974 he played in *GETTING MARRIED* and *ROOKERY NOOK* at York, and his most recent appearances have been as Rosencrantz in *ROSENCRANTZ AND GUILDENSTERN ARE DEAD* and the lead in *THE TWO NOBLE KINSMEN* for the New Shakespeare Company during 1974/5.

BARRY BOWERMAN (Attendant) studied Chemical Engineering before deciding to act. He trained for three years at LAMDA, working at various theatres during his holidays, including the Belgrade, Coventry, Comedy and Shaw Theatres. This is his first professional appearance since he completed his training.

ALEC BREGONZI (Philostrate) made his West End debut in Peter Hall's production of *CAMINO REAL* after working in various repertory seasons. Other theatre work has included *VIRTUE IN DANGER* at the Mermaid Theatre, *STAND AND DELIVER* at the Round House, *THE URBAN GUERRILLA BOUTIQUE* at the Soho Poly, two pantomimes at the Players Theatre and *TOAD OF TOAD HALL* (in which he played The Judge) at the Haymarket Theatre last Christmas. He has also made guest appearances with various repertory companies in *LOCK UP YOUR DAUGHTERS*, *SCHOOL FOR SCANDAL*, and *HALF A SIXPENCE*. He has also played the lead in *A FUNNY THING HAPPENED ON THE WAY TO THE FORUM* at Richmond. His first television appearance was in *HANCOCK'S HALF HOUR*, subsequently appearing in many episodes of this programme. From there he went on to work with many other comedians—Michael Bentine, Frankie Howerd, Eric Sykes, Benny Hill, with regular appearances in *THE DICK EMERY*

SHOW, THE TWO RONNIES, and THE LES DAWSON SHOW. More serious television parts have been in FINESSE IN DIAMONDS, FREEWHEELERS, THE SAINT and THE RECRUITING OFFICER.

MEL CHURCHER (Hermia) studied at the Corona Stage School and began her professional career with a schools tour, quickly progressing to television and films, appearances in the latter including TWINKIE, LOOP, and CROMWELL. Her television credits include SATYROS for BBC 2, IT ONLY HURTS FOR A MINUTE for ATV, Angela Barclay in UPSTAIRS DOWNSTAIRS and Princess Helene in EDWARD VII. Last year she acted with the National Theatre Company, playing Jill in EQUUS, combining this with an Open University course studying Arts and Humanities.

DAVID DODIMEAD (Theseus) has toured Australia with the Bristol Old Vic and has also toured North and South America, the Lebanon, South Africa and Europe. In addition to these tours he has acted all over the world as George Bernard Shaw in DEAR LIAR. In Britain he has appeared as Volpone at the Lyceum, Edinburgh, and has appeared at the Nottingham Playhouse in KING JOHN, THE SCHOOL FOR SCANDAL, THE HERO RISES UP, KING LEAR, THE ALCHEMIST, A CLOSE SHAVE, and ANTIGONE. His tours in this country include Mr. Nox in THE OLD BOYS with Sir Michael Redgrave, and David Bliss in HAY FEVER for the Cambridge Theatre Company. His latest television appearances include A PICTURE OF KATHERINE MANSFIELD and FALL OF EAGLES. Last year he appeared in O'Neill's MORE STATELY MANSIONS at Greenwich and he also toured with the NSC's productions of HAMLET and ROSENCRANTZ AND GUILDENSTERN ARE DEAD playing The Player. Earlier this year he appeared again as The Player in ROSENCRANTZ AND GUILDENSTERN ARE DEAD for the Young Vic.

MICHAEL DUGGAN (Flute) trained for the stage at the East 15 Acting School and has played in repertory up and down the country. He has recently been working in television with appearances in CORONATION STREET, CLAYHANGER, SECOND CITY FIRSTS, and the series YOU IN THE SEVENTIES for the Inner London Education Authority Television Service.

NORMAN ESHLEY (Oberon) began his career appearing with Orson Welles and Jeanne Moreau in THE IMMORTAL STORY in 1966. He then joined the Bristol Old Vic for two years touring America with them in ROMEO AND JULIET, MEASURE FOR MEASURE, and HAMLET. He returned to London to star opposite Mia Farrow in the film BLIND TERROR. His stage credits include Robert Dudley in VIVAT VIVAT REGINA with Sarah Miles both in Chichester and London, and Sebastian in TWELFTH NIGHT opposite Vanessa Redgrave. His television appearances include BOUNCING BOY (Play for Today), VIENNA 1900, THE ONEDIN LINE, THE SKIN GAME and WARSHIP, all for BBC, and for ITV, JUSTICE, THRILLER, THE STRENGTH OF GEMINI (Zodiac), MAN ABOUT THE HOUSE, and AND MOTHER MAKES FIVE. He has recently completed work on another film, THE CONFESSIONAL.

JOHN GAY (Egeus) has recently returned from the United States where he played Corin in *AS YOU LIKE IT* on a tour of most major US cities culminating in a New York Season. Since returning he has appeared in *CHURCHILL'S PEOPLE* and *THE POISONING OF CHARLES BRAVO* for the BBC. He has also been seen recently in the film of Agatha Christie's *MURDER ON THE ORIENT EXPRESS*.

JANE GODDARD (Peaseblossom) trained at the Rose Bruford College and then went to Kent University, helping to run the campus theatre and also appearing in a production of *TOM THUMB*. After leaving University she joined the Tapestry Theatre, and played at the Edinburgh Festival. Her most recent stage appearances have been with the Chelmsford Repertory Company.

JOHN GREEN (Snug) was first associated with *A MIDSUMMER NIGHT'S DREAM* at Jesus College, Cambridge, when, as President of the Marlowe Society he toured with the play to the USA. Since leaving Cambridge he has appeared extensively in repertory in classics, modern plays, and revues. His London appearances include *JOURNEY'S END* at the Mermaid Theatre. Last year he returned to Cambridge to play Sir Toby Belch in the Cambridge Theatre Company's production of *TWELFTH NIGHT*. His interests include classical music and opera, and his ambition is to direct and conduct Verdi's *OTELLO*.

LOUIS HAMMOND (Mustardseed) trained at the Central School of Speech and Drama and the Webber Douglas Academy. He has worked at the Gateway, Chester, with the Quipu Theatre in London, and has also toured with Children's Theatre. His television appearances include a BBC Play for Today, *PIDGEON — HAWK OR DOVE?*, *THE EXPLORERS: COLUMBUS*, and *JACKANORY PLAYHOUSE*.

ZOE HICKS (Hippolyta) has appeared in a wide range of classical and leading roles at the Citizens' Theatre, Glasgow; Stables Theatre, Manchester; Traverse Theatre, Edinburgh; Palace Theatre, Watford; and the Theatre Royal, York. She has also toured Europe and appeared in London and at the Edinburgh Festival in *TRIPLE IMAGE*. Other stage appearances include the solo part in Cocteau's *THE HUMAN VOICE*, Hester in *EQUUS*, the Genie in *ALADDIN*, Lady More in *A MAN FOR ALL SEASONS*, Calpurnia in *JULIUS CAESAR*, Phaedra in *PHAEDRA*, Mrs. Warren in *MRS. WARREN'S PROFESSION*, Mrs. Alving in *GHOSTS*, and the Dowager Empress of Russia in *ANASTASIA*. She has also appeared in *FIVE PLAYS FROM THE STABLES* for Granada TV.

ELIZABETH HUNTER (Fairy) left the East 15 Acting School last summer and went into weekly repertory at Frinton-on-Sea. She has danced at Covent Garden and made a short film. Her London theatre appearances include a part in a Fassbinder play at the Almost Free Theatre.

DELIA LINDSAY (Helena) trained as a ballet dancer before studying at the Central School of Speech and Drama. Her West End appearances include *THE CHERRY ORCHARD*, *CANTERBURY TALES*, and *MISALLIANCE*. She has worked in repertory at Chester and St. Andrews and has also toured in *HARVEY*. Her big stage break came when she starred opposite Freddie Jones in *MISTER*. She received rave reviews for her performance, but the play only had a short West End run.

Following this she appeared in the Nottingham Playhouse productions of *A CLOSE SHAVE* and then joined the Bristol Old Vic Company to appear in *CANDIDA*, *LITTLE MURDERS*, *MIRANDOLINA* and *CHARLEY'S AUNT*. She played Rosaline in Prospect Theatre Company's production of *LOVE'S LABOUR'S LOST* and also appeared in a tour of *WHEN THE WIND BLOWS*. She has just completed a long run at the Savoy Theatre in *A GHOST ON TIPTOE* with Robert Morley. Her film appearances include *ZEPPELIN*, *THE SCARS OF DRACULA*, and *TAM LIN*. Her recent television credits include *A MAN WITHOUT FRIENDS* and *UPSTAIRS DOWNSTAIRS*.

CHRISTINE LING (Fairy) was born in London and trained as an actress and dancer at the Arts Educational School. Her professional experience started with the Festival Ballet and in pantomime at Eastbourne. She has also worked in Northampton and at the Palace Theatre, Westcliff in a show with Leslie Crowther and Harry Worth. On leaving drama school she toured Italy as a dancer, returning to this country to go back to Eastbourne and play in *ALADDIN*, and followed this by playing the second lead in *SALAD DAYS*.

TREVOR RAY (Puck) who played this role in "the Park" last year spent his formative years drifting gently upstream through journalism, rep, radio, *LOCK UP YOUR DAUGHTERS*, and *OLIVER!* His film appearances include *LOCK UP YOUR DAUGHTERS*, *FAR FROM THE MADDING CROWD* and *ALFRED THE GREAT*. He spent some time as a script editor for the BBC, recently returning to appear in *Z-CARS*, *THE PERILS OF PENDRAGON*, and for ITV, *UPSTAIRS DOWNSTAIRS*. He is currently writing for television and becoming addicted to ginger marmalade.

PATRICK REILLY (Cobweb) has played Benjamin in *JOSEPH AND HIS AMAZING TECHNICOLOUR DREAMCOAT* at the New Queens, Hornchurch. Recent London appearances have been in *THE GOOD COMPANIONS* at Her Majesty's and *GYPSY* at the Piccadilly. He played in *ME AND MY GAL* at Billingham, and *GOOD TIME JOHNNY* at the Birmingham Rep. He has worked with the Second Generation at the London Palladium, and has appeared in cabaret all over the world, originally training as a singer with David Keller at Wigmore Hall Studios.

MURRAY SALEM (Attendant) studied theatre, history, dance and voice music at Miami University and trained at the Drama Centre, London. He has appeared many times at the Citizens' Theatre, Glasgow, and at the Half Moon, New End, and Close Company Theatres. Appearances at the 1972 Edinburgh Festival include *THE MARAT SADE*, *THREE-PENNY OPERA*, and *PUSS IN BOOTS*.

ANTHONY SHARP (Quince) has appeared many times in the West End playing a variety of roles; in the still greater variety of a Shakespeare repertory he has toured widely in this country and abroad. As a director he has a very individual line in high-tension drama, with successes such

as WAIT UNTIL DARK, HOSTILE WITNESS, DIFFERENCE OF OPINION, GUILTY PARTY and ANY OTHER BUSINESS to his name. He also writes and adapts plays for stage, television, and radio. His television appearances include UPSTAIRS DOWNSTAIRS, DAVID COPPERFIELD, WODEHOUSE PLAYHOUSE, and most recently, episodes of THE MAIN CHANCE and AND MOTHER MAKES FIVE. His films include a leading role in A CLOCKWORK ORANGE, MISTRESS PAMELA, and QB VII. His most recent theatre was as Lord Summerhays in MISALLIANCE at the Mermaid Theatre.

CANDY SINCLAIR (Moth) trained at the Arts Educational School. Since completing her training parts have included Juliet in ROMEO AND JULIET, Gwennie in UNDER MILK WOOD, and Marion in THE HEIRESS. She has also worked for a season with Q20 Theatre Company and has appeared at the Leeds Playhouse, Theatre Royal, York, and Connaught, Worthing in parts as diverse as Pinocchio in PINOCHIO and Miss Forsythe in DEATH OF A SALESMAN. There has been one television part to date, Elma in GET SOME IN, a new series for Thames Television.

IAN TALBOT (Bottom) trained for the stage at the Central School. He has recently completed an appearance as the Narrator in UNDER MILK WOOD for Stonebridge productions. Extensive television appearances include THE CASTLE, HUNTER'S WALK, THE JENSON CODE and most recently BENJAMIN FRANKLIN. His latest feature film is JUGGERNAUT.

LINDA THORSON (Titania) will be best known for her appearances over two years at Tara King in THE AVENGERS. She has also appeared on television as the Governor's Wife in THE CAUCASIAN CHALK CIRCLE (BBC Play of the Month) and in the lead in LADY KILLER. Theatre credits include A MONTH IN THE COUNTRY, IT'S A 2' 6" ABOVE GROUND WORLD, HOTEL IN AMSTERDAM, and at the Bristol Old Vic THE SERVANT OF TWO MASTERS, and at Coventry A FLEA IN HER EAR. She has played Gwendolen in THE IMPORTANCE OF BEING EARNEST and Julia Price in THE GHOST TRAIN at the Crucible Theatre, Sheffield. In London she has appeared in NO SEX, PLEASE WE'RE BRITISH at the Strand, CARTOON at the Soho Poly, and THE PROVOKED WIFE at Greenwich. There has been one film appearance to date, LES PALMIERS DU METROPOLITAN.

KENNETH WALLER (Starveling) made his West End debut in FREE AS AIR at the Savoy Theatre in 1957: other West End appearances include ANNE OF GREEN GABLES, 1776, and THE SOLID GOLD CADILLAC. He has made several films including ROOM AT THE TOP, CHITTY CHITTY BANG BANG, FIDDLER ON THE ROOF and SCROOGE. His frequent television appearances include a part in the serialisation of SOUTH RIDING. In 1965 he directed the music for the Open Air Theatre production of AS YOU LIKE IT which was composed by Elizabeth Lutyens and he is responsible for the musical direction in this production. His most recent theatre appearance was as Polonius in the New Shakespeare Company's productions of HAMLET

and ROSENCRANTZ AND GUILDENSTERN ARE DEAD which toured Britain, India, and Sri Lanka last winter.

DAVID WHITWORTH (Snout) has appeared in repertory in Leicester, Watford, Harrogate, and Pitlochry. On television he has been seen in COLDITZ, BARLOW, and Z-CARS for BBC, and for ITV, PUBLIC EYE and THE CAPONE INVESTMENT. Recently he has been involved in two television series: HUNTER'S WALK for ATV and POLDARK for BBC. He played Snout in last year's production of "The Dream" in Regent's Park.

DAVID CONVILLE (Director) was educated at Marlborough College followed by a brief stay at Oxford, before training for the theatre at RADA. As an actor he started his career at Ipswich and followed this with four years in repertory. He toured and played leading parts in DIAL M FOR MURDER, THE RELUCTANT DEBUTANTE, and NOT IN THE BOOK. London appearances vary from playing for Brian Rix at the Whitehall Theatre and acting for the Stratford Company. In 1955 and 1957 he toured Europe and acted in London with the Stratford Company in productions starring John Gielgud, Peggy Ashcroft, Laurence Olivier and Vivien Leigh. In 1959 he went into production, presenting many tours and London productions including THE LORD CHAMBERLAIN REGRETS, NAKED and THE PLATINUM CAT, and fourteen productions of TOAD OF TOAD HALL. In 1962 he took over the Open Air Theatre and has presented 32 major classical productions. As a director he has worked in repertory, directing Chekhov's THE BEAR at the Close Theatre, Glasgow, and many London productions of TOAD OF TOAD HALL. For the NSC he has directed MUCH ADO ABOUT NOTHING, TWELFTH NIGHT, A MIDSUMMER NIGHT'S DREAM and OLD TIMES. He has recently been elected President of the Society of West End Theatre Managers. He is married to the actress Philippa Gail.

BRIAN BENN (Lighting Designer) has been associated with every Open Air Theatre production for the past eleven years, and has executed the lighting designs since 1965. He is currently involved as an associate of John Wyckham Associates in new theatre building, notably the Greenwood Theatre in London, and the restoration of the Theatre Royal, Glasgow for Scottish Opera, and of course the New Auditorium for the Open Air Theatre.

TIM GOODCHILD (Costume and Set Designer) studied at Wimbledon College of Art. His West End productions include the highly acclaimed RICHARD II at the Piccadilly, HADRIAN VII, MIXED DOUBLES and THE APPLE CART. He designed the costumes for the musicals PHIL THE FLUTER, and SING A RUDE SONG, and the entire production of SHOWBOAT at the Adelphi. Other musicals include GONE WITH THE WIND at Drury Lane 1972, and the highly successful COWARDY CUSTARD, also R LOVES J for the Chichester Festival.

His operas include KING ARTHUR for the Aldeburgh Festival 1971 and LA VIE PARISIENNE for last year's Brighton Festival. Two years ago he designed the costumes for his first film — THE LITTLE PRINCE. This will be his ninth production for the Open Air Theatre, Regent's Park.

Currently he is designing his first ballets, one for the Royal Winnipeg Ballet, Canada, and the other for a TV film for the Australian Ballet.

"Dost think, because thou art virtuous, there shall be no more cakes and ale?"

—Twelfth Night

THE WINE BAR

In the evenings the bar opens at 6.45 p.m. A choice of salads and snacks is available. The Wine Bar is fully licensed and serves a good selection of wines, beers and spirits — specialities of "the Park" are our popular Mulled Wine and Irish Coffee (Irish Whiskey, hot coffee and cream).

Programmes, brochures, chocolates, rugs and cushions are available to the right and left of the bar areas beneath the auditorium stands.

In the afternoons snacks are served before the matinee and during the interval. The bar is closed.

After the evening performance the Wine Bar remains open until midnight, and a full range of snacks, including hot soup, will be available. After the play Wine Bar customers are advised that the exit from the theatre is via the Stage Door Gate which leads directly into the Inner Circle. This exit is to the left of the auditorium, and is signposted.

FEEL FREE TO LET LLOYDS BANK TAKE A LOAD OFF YOUR SHOULDERS.



Come in to Lloyds Bank. You'll find the way in is also a way out.

A way out of being dependent on cash, when a cheque can be so much more convenient.

A way out of worrying about remembering to pay your regular bills on time.

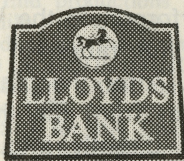
A way out of having too much month left at the end of your money.

We can help you to budget. We can help with things like travellers cheques for your holiday.

We can even help you to save.

Call in at the sign of the Black Horse.

And let Lloyds Bank take a load off your shoulders.



**A LOT MORE THAN MONEY
AT THE SIGN OF THE BLACK HORSE**